

**Why Be Bored? See 'What's On,' p. 16**

10 CENTS

# the village Voice

A WEEKLY NEWSPAPER OF GREENWICH VILLAGE

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Vol. V, No. 38 • New York, N. Y. • Thursday, July 14, 1960



**RALLYE ON A SUMMER'S DAY.** Rallye Master JEAN SHEPHERD rode herd on his charges last Sunday morning at the Village's most esoteric outdoor sporting event. One pair (above) turned up with typewriter and telephone as navigational aids, another arrived decked out in straw boaters. Both won prizes. Top winners were ecstatic PEGGY DOWLING and JACK HOLTSBERG (left).

## Rallyists Whiz By at 9½ MPH In Village's Big Auto Event

Drivers and navigators of 34 vehicles boomed, zoomed, or sputtered away from Washington Square last Sunday in the running of the 4th Annual Greenwich Village sportscar rallye. When confusion and carbon monoxide had died down two hours later, nine teams had won prizes ranging from trophies to one free drink at a local bar. Their normal speed for most of the course was 9½ miles per hour.

**Zoning Holds Up, City Holds Down Village High-Riser**

The Greenwich Village emergency zoning amendment passed its first test with flying colors last week, as the Board of Standards and Appeals denied a landlord a zoning variance to erect a high-rise apartment building at 259-261 West 12th Street.

The landlord, Jacob Perlow, was the first to attempt to obtain a variance on the new zoning law, in an appeal made to the board last June. The Save the Village Committee, represented by their newly elected president, Charles McGuinness, filed a protest brief at that time stating the proposed new building would violate the law and "disserve" the interests of the Village.

Shortly after the decision was made, McGuinness told The Voice he considered the board's action "highly significant." He remarked that "this proves that Villagers can do a great deal toward preservation of this area, if they will only take action. Other attempts at getting variances on the new law are now being made, but we will oppose them where we consider it necessary."

A second builder has applied this week for a zoning variance that would permit him to erect a seven-story structure at 37 West 12th Street. Under present regulations the building would be restricted to five stories.

### No Slide Rules

Bob Plumer, president of the Village car club and director of the rallye, considered the big dig as an answer to the more modern kind of sports-car event now in evidence throughout the country. "We're trying to have some fun for a change," he explained as the little cars whizzed away from the starting point. "No expensive navigating equipment, slide rules, things like that. People are a nervous wreck after they drive in such rallies. All the drivers need today is good luck—and a sense of humor."

And humor was indeed as prevalent as gasoline among the 34 driver-navigator teams. A prize offered for the nuttiest navigational aid brought out a screwball sextant with limes attached on the front end for "citric orientation and balance." A motorcycle sidecar occupied by Marlene Zucker featured a beat-up portable typewriter with phone re-



### Democratic Politics:

## VID Seeks to Unify District Under Banner of Reform

by J. R. Goddard

The Village Independent Democrats, long a stepchild among Democratic "regulars" in the First Assembly District, is now preparing to make its newly achieved power felt within the family. Still flushed with its June primary victory, the club last week gave its attention to two alternate plans that would drastically upset the old political order of things throughout the entire district.

The VID executive board met on July 6 to hear a proposal by the club's reorganization committee that calls for the establishment, along reform lines, of a new district. In addition to this plan, referred to as the majority system of Democratic clubs in the report, a few dissenters on the

committee put forward a minority report that took exception to the proposed "club" system for the district.

### Elimination of Patronage

Both plans called for the kind of stringent, sweeping reform in the Democratic Party advocated by the VID since its inception almost four years ago. Both called for adherence to the principles of the New York Committee for Democratic Voters (the Roosevelt-Finletter-Lehman group). They

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### Short Recess

Commissioner Goldberg expressed the opinion that the tenants would be well advised to accept the offer, but they demanded a short recess for consultation. Amid a good deal of shouting and commenting by nearly everyone present, the recess was finally

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## VID Seeks to Unify District

Continued from page 1

further demanded more democratic rules within local political clubs, the elimination of patronage, and the removal of Tammany Chief Carmine DeSapio and his ally, Michael Prendergast, Democratic State Chairman, from party office.

The two reports differed, however, as to how such reforms could be made effective within the First Assembly District.

The majority report called for a council of reform clubs within the district. Membership would only be open to those clubs that would agree to adhere strictly to reform ideals. The council would act in a strongly advisory capacity, and would have the power to approve or deny membership from individual clubs. It would also call for joint membership votes from all clubs on important issues, and encourage formation of new reform clubs in parts of the First A. D. where none now exist.

### Eight for VID

According to this plan, each club would remain autonomous. The council would draw one representative from each seven election districts in the club's area, plus two for the club itself. The council membership would be as follows: VID, 8 members; the

middle district (now the Tilden Club in Gramercy Park), 4 members; and the northern district (now represented by the Murray Hill Club), 5 members.

The minority report, on the other hand, called for the formation of one large club to serve the entire First A. D.

Such a club would have three subdivisions: Greenwich Village, Gramercy Park-Chelsea, and Murray Hill. The subdivisions would conduct meetings, elect officers, make advisory decisions to be voted on by the larger club, and conduct membership drives and social affairs. All power, however, would rest with the main clubs. The present role of the district leader would be lessened.

Speaking for the minority report, Stanley Geller, attorney and prominent VID member, said the plan he backed would give impetus to the entire reform movement in New York City.

"The issues which affect the Village are no longer local ones," he said. "Through a large, totally reform club in the First Assembly District we will have the power to help other reform movements, and to make reform ideas felt throughout the city." Geller went on to point out that the recent lack of cooperation between the VID and the two moderately reform clubs (Tilden and Murray Hill) in the district had seriously hindered the entire reform movement.

### Attacks on Report

Many executive members promptly attacked the minority report. In a series of lengthy and sometimes heated speeches, they characterized it as encouraging the establishment of a club that would be too big and unwieldy. They also expressed that it would threaten the grassroots nature of the local club and take attention away from such purely local issues as, for instance, the closing of Washington Square Park to traffic, which the VID fought for. Others objected to the idea of dissolving the VID.

One executive member, calling the "one big club" the "worst possible solution" for implementing reform machinery, also pointed out that the VID, thus far, had only won a minor victory. DeSapio himself had to be defeated as district leader in 1961, he said. "Until that time no major reorganization can be effectively carried out."

At the close of the meeting a vote was called on the two proposals. It ended in a tie, as did a second vote. VID President Carol Greitzer then cast her vote for the majority's club-council recommendation. The majority report will now be submitted this on Wednesday, July 20, 8 p. m., to the general membership for approval.

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the column of lasting insignificance

by John Wilcock

Mexico City, July 10

Mexico City hasn't changed a great deal since I first came down here four years ago, but there's obviously a great deal more money around. Blocks of apartment and office buildings, all done in architecturally progressive styles, are rising all around town, and many of them without too much justification if one is to judge by the numerous *se vende* (for rent) signs. It's still possible to stay here in clean hotels for \$1.50 a day (my book will tell you which), and once you've paid the fare here, it's as cheap a city as any on earth in which to vacation. The tourist board strives mightily to keep tourists from being rooked: only last week the papers carried the story of a restaurant owner in Cuernavaca who was fined \$50 for overcharging a tourist for a plate of bacon and eggs.

I've always admired Mexican (and Japanese) ingenuity. From such simple things as the way a taxicab will carry a chair atop its roof with all the passengers holding ropes through each window, one tied to each leg, to the way a car-owner who wants to sell his vehicle will merely paint the shorthand message of a large dollar sign plus his phone number on the rear window. Incidentally, Mexican drivers are completely mad (haven't you heard that about every place?) and shove you out of the way by sheer bluffing. The police don't bluff, though; if you park illegally in a street clearly labeled *No Estacionamiento*, they won't fiddle around with tickets. Instead, they'll unscrew your license plate and take it to the precinct house. Costs you 100 pesos (\$8) to get it back.

### Far Beyond Normal

As a matter of fact, coping with the intricacies of red tape, authority, and other aspects of *Gobernación*, as the Mexicans call it, is clearly recognized here to be a hazard far beyond the normal routine, even by such strictly American institutions as Mexico City College, which lies in a beautiful campus about eight miles north of the city.

"As stated in the college catalog," a notice at the college reads, "no unexcused absences are allowed. However, the college . . . allows tolerance in order to take care of the special exigencies of student life in Mexico—i. e. trips to Gobernación, missing the bus, etc."

Next week: Mexico's major artists'-and-writers' colony, San Miguel de Allende.

### JOHN LAMULA says:

"As a N. Y. State Assemblyman and original sponsor of the Residential Rent Control law, I have had occasion to work with Patrick J. Picariello on tenant problems. I know of his humane understanding of our community's needs in this area and urge his election."

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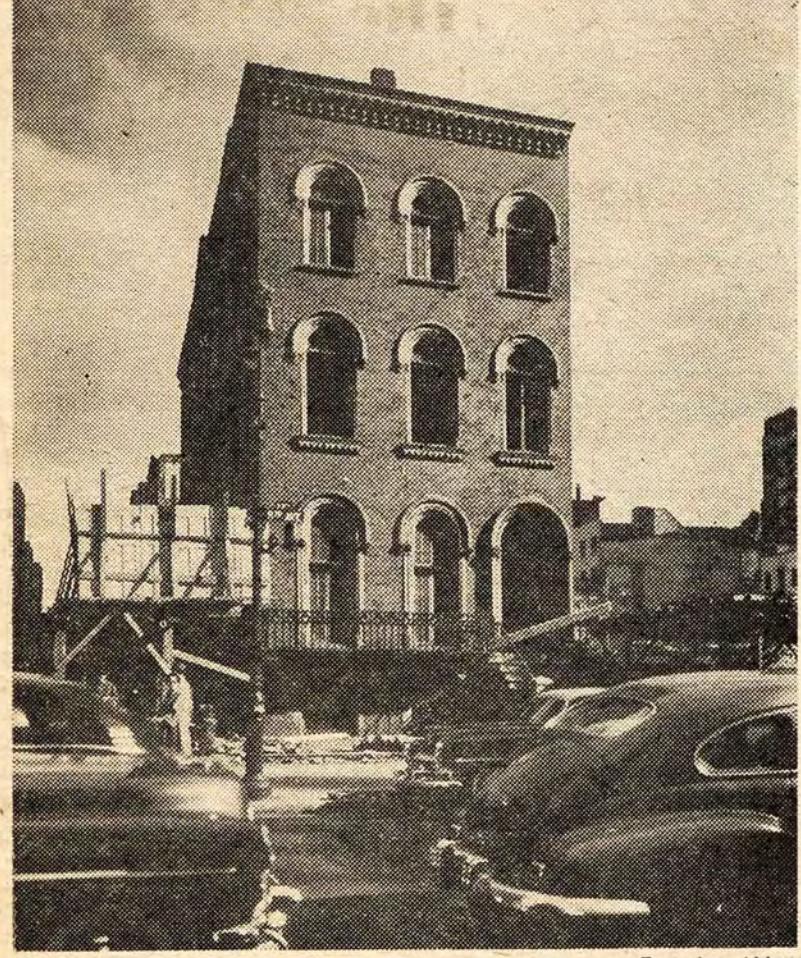
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—Berenice Abbott

**MEMORIES FROM THE PAST.** 1960 is the 50th anniversary of the death of the man from the banks of the Mississippi. For years Mark Twain lived in an old mansion on the southeast corner of Fifth Avenue and 9th Street. Many local people sought to preserve it as a museum, but it fell victim to the building boom of the 1950's.

## South Village Tenants

Continued from page 1

granted. The commissioner remained in the room to clarify his position on anything that might come up.

During the discussion the tenants asked for and received from Commissioner Goldberg, in addition to the broad outlines of the solution, a series of guarantees that gave them maximum protection.

The most important guarantees demanded by the tenants and later accepted by Schulman were the following: (1) the State Rent Commission would be a party to any agreement; (2) the adequacy of the relocations would be decided by the rent commission alone; (3) there would be no transference or eviction of the King Street tenants prior to the time the landlord completed repairs on the MacDougal Street buildings; (4) the landlord must install central heating and hot water; (5) the rent commission would set new rents, after Schulman made capital improvements.

### Great Victory

Commissioner Goldberg and the tenants considered the settlement to be a great victory for the tenants. Schulman on his part expressed satisfaction that he could

now go ahead with plans to erect high-rent apartments on the more valuable King Street site.

Some members of Save the Village, while agreeing that the tenants had received the best deal possible, regretted the fact that charges of fraud against Schulman had not been aired. If the charges had been proved, other pending Schulman eviction orders would have been stopped. Schulman, who epitomizes the type of landlord Save the Village is fighting against, has repeatedly been convicted in Housing Court of violation of the building, health, and fire codes.

The MacDougal Street tenants' fight against Schulman had originally been adjudged an almost hopeless one, and the tenants had been advised by some local figures to settle for whatever money compensation they could get from the landlord.

The key lawyers in defense of the tenants were Hauptman, Braun, and Ullman. Braun is the Liberal Party candidate for the State Senate against MacNeil Mitchell, Republican incumbent, and John Westergaard, Democrat. Ullman is the Republican candidate for the State Assembly against incumbent William F. Passannante.

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## Hiroshima Parade Will March to UN

Peace and labor organizations will parade to the United Nations on August 6 to commemorate the 15th anniversary of the atomic bombing of Hiroshima, the New York Committee for a Sane Nuclear Policy (SANE) announced yesterday.

The purpose of the demonstration will be to petition for universal nuclear disarmament, to insure that there will be "No More Hiroshimas," the slogan of the march. The groups will call

### Daisy Bates, Hansberry To March in Village Pro 'Sit In' Picket Line

Mrs. Daisy Bates of Little Rock, one of the country's leading integrationists, and Lorraine Hansberry, a Villager and author of the play "A Raisin in the Sun," will join the regular Greenwich Village picket line in front of Woolworth's at 8th Street and Broadway on Saturday, June 16, from noon to 3 p. m.

The picketing in this area has been organized by the Greenwich Village-Chelsea Branch of the NAACP in protest against lunch-counter segregation in the South.

### Congress Candidates Open Headquarters

Campaign headquarters for John Lindsay, Republican congressman seeking reelection from the 17th District, are now open in Room 346 of the Hotel Roosevelt, 45th and Madison Avenue. The telephone number is OR 9-4388. The headquarters will be open every day until November 8.

William Vanden Heuvel, Lindsay's Democrat-Liberal opponent, has opened headquarters at 953 Madison Avenue. His telephone is LE 5-0551. Vanden Heuvel expects to open Village headquarters shortly.

### Hentoff in 'New Yorker'

Voice columnist Nat Hentoff is the author of a feature "Conversation in Alabama" which appears in the current (July 16) New Yorker magazine.

for continuation of three-power talks in Geneva aimed at producing a ban on nuclear-bomb testing and of a voluntary interim moratorium on testing.

### Many Groups

Individuals from various organizations plan to participate in the march. In addition to SANE there is representation from the Women's International League for Peace and Freedom, the American Friends Service Committee, the Society for Ethical Culture, the Jewish Peace Fellowship, the Council of Protestant Churches, the Americans for Democratic Action, and scores of other well-known civic, religious and labor groups.

They plan to march from different areas of New York, New Jersey, Connecticut, and other sections, and converge in Bryant Park. From the park, they will parade to the United Nations, where a rally will take place in conjunction with a group that will begin a vigil at 5 p. m. the previous Friday. The vigil, commemorating the Hiroshima bombing, will continue until noon Sunday.

### Polio Shots

Polio inoculations will be administered at the headquarters of the Village Independent Democrats, 224 West 4th Street, on Thursday, July 21, between 8 and 9 p. m. A charge of 75 cents is made to cover cost of vaccine.

## NYU Music Series To Have Premiere

The world premiere performance of Howard Brofsky's "Concerto for Horn and Strings" will be performed at the third in New York University's chamber orchestra series on Wednesday, July 20, at 8:30 p. m.

The concert, which is free and open to the public, will be held at NYU's Loeb Student Center on Washington Square South and West Broadway. Maurice Peress is the director of the series.

## SEE BILL VANDEN HEUVEL

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## letters to the editor

### Baldwin and Ghettos

Dear Sir:  
I am among those grateful to Nat Hentoff for several different writings and speakings lately. First, for his informed and persuasive piece on the New York Times; then for his contribution on the Billie Holiday marker question; and now for his startlingly incisive defense [Voice, July 7] of James Baldwin's brilliant article on Harlem in the current Esquire.

I am almost baffled by the attack on the article by those whom we might have most expected to salute it. Almost—because I have some intimacy with that section of the Negro middle class which is inclined to find certain aspects of the assault on the ghettoization of the minds, souls, and bodies of American Negroes confusing. Presumably they are total kinsmen to a section of our white countrymen who inevitably remark that the reason peoples outside of the U. S. hate the U. S. is because we are so well off—and such like.

#### Greater Truths

As a writer, James Baldwin is a creature of essences, of greater truths; his images sear and his compression of phenomena is, in my opinion, one of the most welcome developments in contemporary American writing. He is an artist and one of the finest the nation has in his age group. And the article in question, as I recall, seems to have been the only one in the entire Esquire collection which lifted the issue beyond the

forced geniality of best-dressed wine lists. It is a mark of the ghettoization of mind that the Negro editors did not remark on that.

Dismissing the Negro question for the moment, and given a cultural climate where even the vaguest dissenter is thought of as some sort of "beatnik," it is inevitable that gifted and penetrating James Baldwin will continue to be willfully and innocently misunderstood. And it will remain, painfully, his largest tribute.

—Lorraine Hansberry  
Waverly Place

### The Fountain

Dear Sir:

Upon this July 4, the day of our Independence, a new encroachment upon our liberties has been perpetrated. As of today the police will only permit parents and children under 12 to sit at Washington Square fountain. As of now, all others are exiled from the center of the park. We may no longer share the light, the water, and the open space at the heart of the park. Who has seen the like before?

Is the fountain by the Hotel Plaza reserved for infants? Are tourists chased from the Trevi Fountain? And what will they say of the Village as out-of-towners report their summary eviction from a place in the sun? Is it to be the sole function of the fountain to inundate the bottoms of the infants?

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K. SMITH?  
IT COULD  
BEAT THE  
FIELD!

TRUE, BUT-  
I DON'T  
KNOW-IS IT  
FAIR TO  
OVERLOOK  
EDWARD R.  
MURROW?

OH, I DOUBT IF EDWARD  
R. MURROW WOULD TAKE  
SECOND PLACE ON A  
TICKET WITH WALTER  
LIPPmann.

ALRIGHT,  
BUT WHAT'S  
WRONG  
WITH A  
TICKET OF  
EDWARD R.  
MURROW  
AND ERIC  
SEVAREID?

THAT IS A GOOD  
TICKET ISN'T IT?  
THEY'RE BOTH  
VERY EXPERIENCED.  
ISM IS  
BETTER  
THAN ANY-  
BODY'S.  
BOY, COULD  
HE TALK  
TO KRUSHCHEV!

YOU NOTICE  
HOW THE  
NEWS  
ANALYSTS  
HAVE A  
MUCH FIRMER  
GRIP ON  
NATIONAL  
AFFAIRS  
THAN ANY  
OF THE  
CANDIDATES?

BUT WHAT  
ARE WE  
GOING TO  
DO WITH  
LIPPmann?

GIVE HIM SECRETARY  
OF STATE. DE GAULLE  
WILL LOVE  
IT!

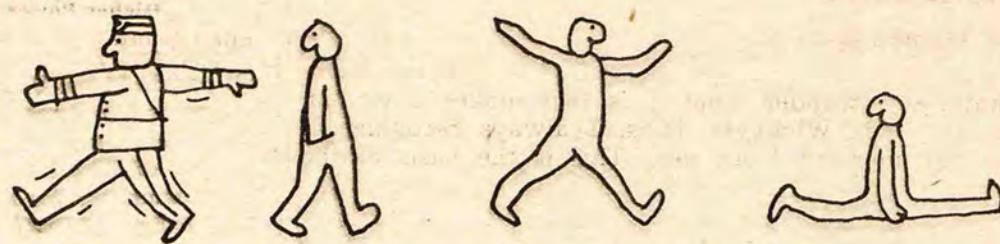
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DO THIS TO  
HOWARD K.  
SMITH.

HE'S YOUNG.  
LET HIM  
WAIT  
ANOTHER  
FOUR  
YEARS.

NOW THE QUESTION  
REMAINS—  
ARE WE AS  
A NATION  
READY FOR  
A THIRD  
PARTY  
MADE UP  
OF EXPERTS?

IT WILL BE A REFRESHING  
CHANGE. WHILE THE  
TWO MAJOR  
PARTIES BATTLE  
FOR POWER—  
OURS CAN  
DISCUSS THE  
ISSUES.

## Nordenstrom



neighborhood parents. Now they can rent out their children by the day or hour to those desirous of a seat. Midgets will be at a premium; twins will do double duty. The campaign against some vague minority has now turned into a crusade against all but a privileged segment.

Is a park for the use of some alone? Is the heart of the Square to limit its pulse? The final goal sought is obviously a park void of people, solely patrolled by our guardians in blue. Toward this end a great step has been taken.

—Jack Kelmar  
West 11th Street

### The Bigots: I

Dear Sir:

I was amused by David McReynolds' article, "Kill the Bigots!" in your "Press of Freedom" in the issue of June 30. I agree with his basic premise: that we should act like the ideal champions of civil liberties to maintain a true democratic society. But let's look at the reality of the situation for a minute. Regardless of what Mayor Wagner's motives were in turning down [George Lincoln] Rockwell's request [to hold a Nazi rally in Union Square], the fact remains that he is indirectly responsible for the safety of the people of this city. How long do you think Rockwell or any of his group would last (even with police and liberal-group support) when he opens his mouth and starts to speak with his perverted piece? Why even the pigeons in the park would begin to regurgitate....

Mr. McReynolds, come down from the clouds! Civil liberties, okay, but not at the cost of danger to New York citizens' physical and emotional well-being.

—Gerri Gewirtz  
Brooklyn

### The Bigots: II

Dear Sir:

David McReynolds states that the spokesmen for the Jewish community in, and around New York did more to promote anti-Semitism than lessen it with regard to the case of George Lincoln Rockwell. Judging by his name, Mr. McReynolds is not Jewish and therefore cannot truly understand the feelings of the minority which has been the most ruthlessly persecuted in the history of Western civilization.

Those who yell "Kill the Bigots!" are acting out of emotion, not with calm dignified reasoning and passion for civil liberties. Many of them came to escape from the same bigotry and madness that Rockwell personifies. If you expect these people just to stand with signs mocking Rockwell, then you are expecting too much from human nature, from people who have suffered the most atrocious crimes ever perpetrated by man against his fellow human beings.

—Ann Harriet LaPidus  
Short Hills, N. J.

### The Bigots: III

Hoorah for David McReynolds' article, the most penetrating analysis of the Rockwell affair yet seen in the press. His suggestion of how a mixed group might reverse the planned effect of a Rockwell meeting is in the best tradition of peaceful resistance.

—Chil Stonevalley  
West 85th Street

### The Bigots: IV

Dear Sir:

David McReynolds is more in love with adventure and danger

than with the preservation of a free society. His conception of "civil liberties" is suicidal. Where does he draw the line? Suppose Rockwell could muster, instead of 30 storm troopers, 30,000. Or 300,000, all acting within the law. Where does Mr. McReynolds' faith in the absolute begin to waver?

—Theodore Lasar  
Fort Lee, N. J.

### The Bigots: V

Dear Sir:

If Rockwell had his way, he would be burning Jews in Washington Square rather than merely wanting to talk about it.

This fact, I think, deserves some consideration beyond David McReynolds' absurdly strained proposals recommending and arguing that it would be democratic for the very people Rockwell would burn to defend his right to speak.

Along these lines, I would not be surprised to hear McReynolds suggest that the Jews in Nazi Germany were cowards for hiding rather than defending Hitler's right to speak—thus losing a golden opportunity to deal with race-hatred with dignity.

#### Only Hope

In McReynolds' discussion of Democracy he notes that it covers the right of a totalitarian psychotic to call publicly for the gassing of Jews. He adds that our only hope is that the structure of our society is strong enough that such appeals fall on deaf ears.

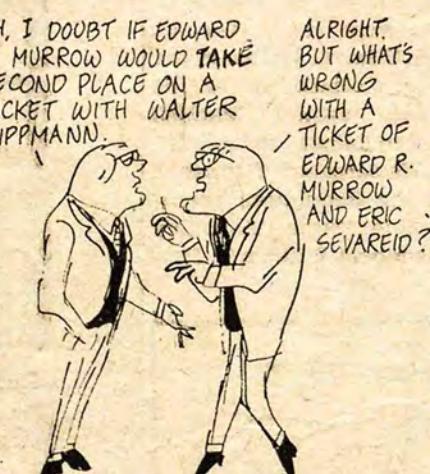
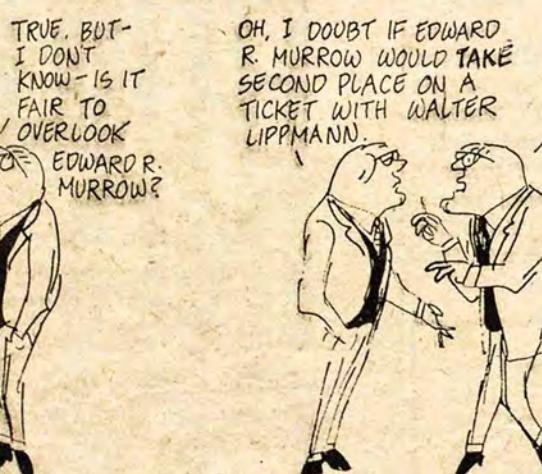
Is McReynolds really saying that if Rockwell's callings do not fall on deaf ears, then all is lost anyway, and we might as well reconcile ourselves to the loss of 6 million more Jews?

I say that our society is strong

Continued on page 13

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I SURE HATE TO  
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HOWARD K.  
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CHANGE. WHILE THE  
TWO MAJOR  
PARTIES BATTLE  
FOR POWER—  
OURS CAN  
DISCUSS THE  
ISSUES.

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# the fifth column...

## What Is Beauty?

by Adam Margoshes

Sometimes I wonder what it is that makes a woman beautiful for me. Whatever it is, I always recognize it instantly, the moment I see her. This is the basis of the experience of love at first sight, almost the only kind I have known—though I have heard people whose knowledge and opinions I respect insist that the phenomenon is an invention of novelists and poets. Perhaps. But then perhaps love itself was partially created by poets and novelists (and, I would add, saints)—certainly it is now altogether different than it would have been without, say, Dante, Stendhal, Flaubert, and D. H. Lawrence. ("Why do you Americans make so much of Lawrence?" asks the beautiful English girl).

The women I recognize as beautiful are almost always pretty, but the two things are very little related. I've seen hundreds of pretty girls who, when considered in relation to beauty, are actually ugly. And I've seen women, plain rather than pretty, who are breathtakingly beautiful.

Stendhal defined beauty as "the promise of pleasure." But I think

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### NINA SIMONE AT GATE

Pianist-singer Nina Simone and her trio open this week at Art D'Lugoff's Village Gate, 185 Thompson Street, through Saturday, July 30. Sharing the bill with Miss Simone will be Yusef Lateef and his Mid-East Jazz Quintet.

### 'FANTASTICKS' ON LP

"The Fantasticks," hit musical at the Sullivan Street Playhouse, can now be heard on a new MGM LP recording of the same name, released this week.

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from this process, instead of madly trying to master it, we will become as beautiful as angels and the earth will become heaven.

### HIGHER POWER

But I realize I have said nothing enlightening. A Martian would have no more idea of what beauty is now than before he read this column. Maybe that goes for you earthmen and earthwomen too. But when I look at a beautiful woman, I see this process going on and I melt with yearning to take part in it. If I'm not beautiful then myself, then I'm a failure—which I know I am sometimes. But sometimes I think I'm beautiful—which is as important as seeing the beauty of women, and, as I said, a whole lot harder—and at those times when I see a beautiful woman I feel that she and I can carry the process to a higher power. As the saying goes, she and I can make beautiful music together.



### WARRIOR'S REST

A novel by Christine Rochefort. David McKay, \$3.75.

There seems to be a rule in France these days that any first novel by a young author must deal explicitly with sex to be successful. Mlle. Rochefort's book hews close to this unwritten line. She has sought a variation in a compulsive relationship between a prim and proper girl who is aroused and awakened by a drunkard who has almost completely resigned from life.

### COLD GIRL

One way to involve a reader in such a relationship is through language; "Nightwood" is perhaps the highlight of this manner. The other would be to make us care about either of the people being used. Unfortunately, it is only near the end that we care about the man here and realize that he is being destroyed as a person in this relationship. The girl is both cold and uninteresting, and the story is told from her point of view. The first part of the novel—dealing with her discovery and prevention of Renaud's suicide and her subsequent "responsibility" for him, which involved living with him and changing her way of life and character to suit him—is a considerable bore. Although we are told over and over again how fascinating Renaud is, this is never shown, and Genevieve is not a particularly sensitive or remarkable narrator.

Later, when several other characters are introduced, the book becomes more interesting; Renaud expands and we do see his possibilities and then watch them subtly destroyed. But this happens too late for any real involvement, by then we are too glad to be finally at the end of the book.

### GOOD MOVIE

One has the feeling about "Warrior's Rest" that it might make a compelling film, perhaps rather like "The Cousins." Good acting might overcome the tediousness of the prose, and certain scenes (such as the bar-crawling evenings with their casts of characters) might gain real power. However, as a book it doesn't warrant the publicity it has received. Mlle. Rochefort was lucky in catching on to a trend; her readers are not so lucky.

Betty Berenson

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began to give away bags and boxes for your purchases with his name and address in 8-inch letters. But note the advanced approach Sargent, even at that early date. HE GAVE THEM AWAY. He discharged 19 cents . . . he gave them away. Now you, too, can have absolutely FREE, a genuine Paul Sargent Box, with the purchase of a suit. BY THE WAY, THERE IS A SUIT SALE THIS WEEK—EVERY SUIT IN THE STORE IS GOING 2 for \$64.90, \$35.00 APIECE. DACKRONS AND WOOLS, WORSTEDS, EVERYTHING POSSIBLE! SAVE 19 CENTS. BUY SARGENT.

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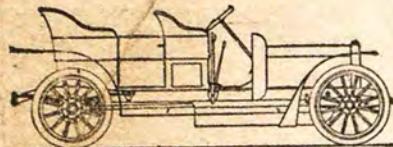
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## Hubcaps

If you're planning to attend some of the races this summer, take along the little checklist below as your very own guide to the meaning of the various flags used in international racing:

**GREEN**—Race started, track clear.  
**YELLOW** (motionless)—Take care; danger; no passing.  
**YELLOW** (waving)—Great danger; be prepared to stop; no passing.  
**RED**—Stop immediately; clear the circuit.  
**WHITE**—An ambulance or service car is on the circuit.  
**BLACK**—Stop at your pit.  
**YELLOW-RED STRIPES**—Be careful, oil spilled on the road.  
**BLUE** (motionless)—A competitor is following on your tail.

**Incidental Intelligence:** Gelber's Bagels delivers in an English Thames truck; the police patrol in Baldwynes Town has a Vauxhall uadrol; my new telephone arrived in a New York Telephone company Volkswagen Kombi; the writings of Rubinacci, the Vil-First, for spective sports-car cap from Italy Times; We have successfully snowed question McDarrah, photo-chronicler tingly be beat scene, into purchasing July 7th a foreign car, an elderly brilliant arti- an sedan. Heh, heh, heh.  
 —Daniel List

I am back on the we might salute it. some int. of the Neg. is inclined to of the assa- of the mind. American suitably. a sector who inc. reason pa- hite t. 230 we

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## INTERVIEW

What do you consider your purpose in life?  
 I am an absolutely useless person.  
 What are you political convictions?  
 What we have now is fine. The opposition against what we have now is fine. One should be able to imagine a third—but what?  
 Your religious belief, if you have any?  
 The same as my belief about music: that only the totally unmusical can be musical.  
 What do you look for in people? My relationships are unfortunately of little or no constancy.  
 What do you look for in books? Philosophic depth? Breadth or height? Epic? Lyric?  
 I look for the perfect circle-form.  
 What is the most beautiful thing you know of?  
 Birds in the graveyard, butterflies on a battlefield, something in between. I don't know.  
 Your favorite hobby? I have no hobbies.  
 Your favorite sin? Onanism.  
 And to conclude (as briefly as possible):  
 Why do you write?  
 For lack of work. Vade retro.  
 You make puns also?  
 Yes!—I make puns, also.

—Gunnar Ekeloff

Translated from the Swedish by Christina Bratt Duffy and Robert Bly

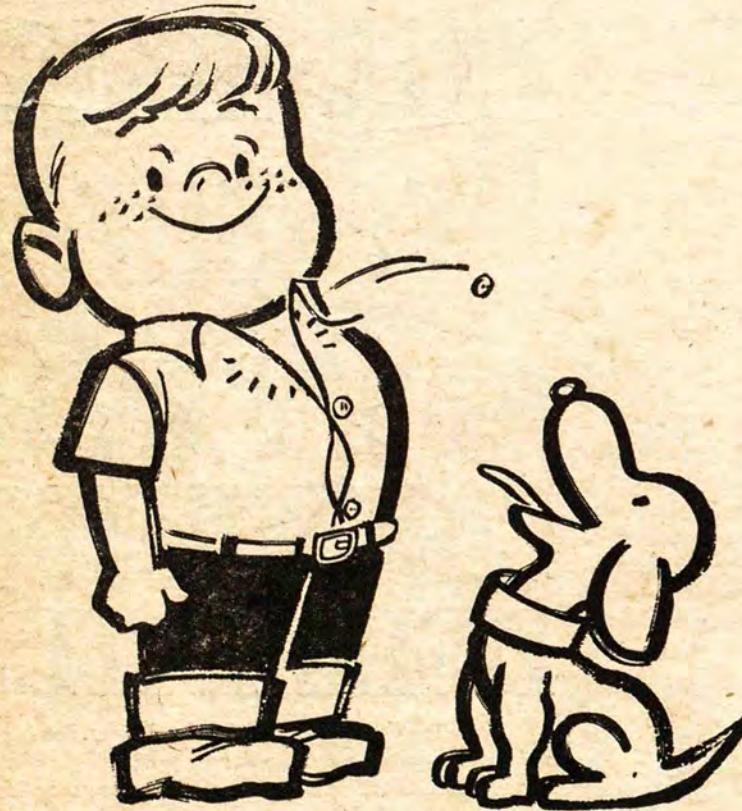
### SCOOTACTRESS

Sylvia Miles is now appearing simultaneously in two off-Broadway shows, with the help of her motor scooter. Appearing as the brothel thief in the first act of "The Balcony" at the Circle in the Square on Bleecker Street, she then scoots across town to the St. Mark's Playhouse on Sec-

ond Avenue to appear as the lotteria vendor in "Camino Real"—which may or may not close this week-end, depending on business.

### JAMAL AT VANGUARD

The Ahmad Jamal trio will appear at the Village Vanguard for one week, beginning next Tuesday, July 19. The Joe Puma Trio will share the spotlight.



# "I'm poppin' my buttons!"

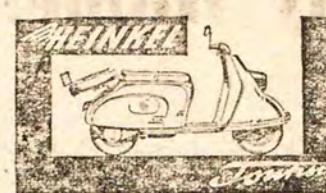
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## What Happened at Newport, or—

**Beatnik, Stay Home!**

by Ken Sobol

The first sign we had that something unusual was up was on Sunday afternoon, while we were waiting in line to take the ferry across to Newport. A group of Delta Epsilon something or others came alongside in an open convertible, took one look at us, and screamed: "Beatnik!"

Old David's beard twitched and my shades nearly fell off. Our first reaction, after the surprise, was antagonism, but we quickly laughed it off, partly because we were outnumbered 4 to 1. Besides, while it is socially obligatory to arouse yourself if someone calls you a kike or a nigger, who fights about being called a beatnik? It was not until later that we real-

ized that Joe College has found himself a new scapegoat, and that to the fraternity mind, "beatnik" now includes kike, nigger, pervert, junkie, and all other well-known forms of subversion.

**Countless Thousands**

When we finally made it to the island, it became apparent that we had underestimated the odds. Instead of 4 to 1, it was more like 4000 to 1. Four of us (including the chicks) against countless thousands of them. For the first time in my life, Norman Mailer was beginning to make sense.

The scene looked like Fort Lauderdale at spring-vacation time, when the birds walk on the backs of the collegiates for two miles out to sea without ever touching the water. Hundreds and hundreds of cars roared around the town, with five or six of the country's educational elite on each auto top, drinking booze, throwing cans and bottles at pedestrians, and shout-singing mildly obscene and abysmally dull fraternity songs.

Most of them were trying desperately to pick up girls, and every time we let our own girls walk two steps ahead, we had to struggle through crowds to get near them again. One immense Phys Ed major started carrying off my Julie on his back, but fortunately he was too drunk to counteract an unprecedented personal feat of valor in upsetting his plans.

By this time it was obvious that the Newport Jazz Festival had become a "thing," a kind of summer substitute for the Dartmouth Winter Carnival.

**Only an Excuse**

It was also obvious that the lunacy did not have anything to do with the music, which served only as an excuse for a "weekend." The local papers (Boston, Hartford, Providence) claimed that the riots started because there were not enough seats at the concerts, but the truth is that very few of the college crowd arrived after the concerts were sold out, and that still fewer made any effort to buy tickets while they could.

By far the majority of them seemed to have come (1) to get drunk and find a pick-up, and (2) to dig the jazz crowd, i. e., the "beats." In lieu of seeing the beats, who were almost totally unrepresented, they had to settle for watching the little handful of

Continued on page 12

lin, 1st Place, (they were only 1/100 of a minute off the ideal course time); Charles Genthe and Dee Ann Dyer, 2nd Place; Stanley Kleckner and Michael Solnick, 3rd Place; Hal and Marlene Zucker, one drink each for craziest navigational instrument; Len Rubin and Jo Jeleny, one LP of "Sounds of Sebring" for oldest car; Ray Klein and Rosemary Love, same LP for best costumes; George Hecker and Jimmie Stein, one case of beer for best poker hand picked up from check stations en route; Philip Lang and Nancy Stone, one drink each for finishing last; Spike Landsman (1958 winner), one LP Sebring record for not showing up at the rallye at all but making the scene at the bar afterward.

(Special to The Village Voice)

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## OND CHORUS:

### Adam Clayton Powell: What Price Principle?

Hentoff

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YELLOW Rustin, Powell knew  
danger; no p<sup>o</sup> would resign, as he  
be prepared to work for years as  
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circuit. Loyal tactician in the  
WHITE—An  
BLACK—S<sup>o</sup> or power  
YELLO<sup>W</sup> ful, oil spillman allow Powell to  
BLUE (m<sup>o</sup>) weaken King and Ran-  
s following  
in immediately stepped  
Incidenta. "I sincerely hope that,  
Bagels de<sup>o</sup> of my resignation, Mr.  
Thames tri

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various suites?"  
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Democratic Party and the racists in the Republican party? This would indeed be a show of unity!"

Rustin had focused on the immediate reason Powell suddenly used him as a target to get at King and Randolph. Several weeks ago, King and Randolph called a press conference and announced that thousands of pickets would ring both political conventions in a demonstration of mass, non-violent, direct action to publicize the continued unequal treatment of Negroes throughout the country. They added that Roy Wilkins of the NAACP would cooperate. (Powell later quoted Wilkins as saying that he had never heard of the picketing plans until he read about them in the papers. Either Powell or Wilkins is lying, because Wilkins was informed. And I do think Wilkins is a truthful man.)

Powell was irritated because he was not consulted on the plan by King and Randolph. He is aware that the time must surely come when the basic emptiness of his accomplishment on civil rights will be exposed in contrast to the remarkable contributions of King and Randolph. In addition, Powell was further irritated because the picketing at Los Angeles would embarrass the Democratic hierarchy and might well injure Powell's chances to become chairman of the House Labor and Education Committee, as several Democratic leaders have reminded him.

Powell's capacity to compromise his principles has seldom been more glaringly evident, incidentally, than in his Harlem speech in late June when he came out for Symington and then said he might support Lyndon Johnson as an alternative.

### Knows It

Powell had the gall to say that one reason for his possible support of Johnson was the latter's ability to get this year's Civil Rights Bill through. The bill was a fraud, and Powell knows it. Obviously, Powell's naming of Johnson was another attempt to strengthen his position with the Democratic leadership and thereby make sure of his committee chairmanship.

But Powell is like an eel. He might change today or tomorrow, depending on where he can best benefit himself. At this writing, it's now been announced that Powell will join Martin Luther King at a prayer meeting and, later, a mass rally at Los Angeles before the Democratic convention. Let it not be said that Powell was against the mass picketing, after he failed to sabotage it.

### Another Case

Martin Luther King's action in all this—or lack of it—is most disquieting. King has been an extraordinarily important symbol since the Montgomery bus boycott and he has served as a primary inspiration for Southern Negro students during the sit-ins. But King by temperament is not a fighter. He is appalled at prospects of "division" within "the movement." Accordingly, he sometimes will not only not fight for himself, but he will also not support his subordinates. No word has come from him yet about Rustin, and King knows better than anyone else how vital Rustin has been in organizing and helping to get financial support for many of the most useful mass direct-action demonstrations in recent years.

Some weeks ago, it was proposed that the Reverend James Lawson, formerly of embattled Vanderbilt University, be appointed to a major place in King's

Southern Christian Leadership Conference. Lawson has worked with the Conference, was a leader of the Nashville sit-ins, and is the most intelligent and effective young leader in the South. Lawson, however, had criticized the NAACP publicly because he felt it had not been acting quickly or effectively enough for civil rights in the past couple of years and because he believed, as NAACP officials privately admit, that some of the leadership in its branches is more interested in personal power and prestige than in working for equality.

Roy Wilkins let it be known to

King that he would not look favorably on Lawson being elevated within the Southern Christian Leadership Conference. King yielded to Wilkins. King has apparently yielded again in not defending Bayard Rustin against Powell's conscienceless attack. Eventually, Martin Luther King may realize that Adam Clayton Powell is interested essentially in Adam Clayton Powell. Powell gets the headlines, but it has always been men like Bayard Rustin who get results. Powell's flamboyance on a platform alongside King is a poor substitute for Rustin's integrity and skill in the wings.

SAT., JULY 16 at 8:30

(If rain, Sunday)

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# Movie Journal

H Deren

Derren, a noted avant-garde, has been asked to write some of the regular column, to contribute articles during his low as he goes to shoot a film used in a

## CRITICS

GREEN: **YELLOWS** **CREATORS**  
danger; no  
YELLOWS invited to write  
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RED—**STAR** scenes in Holly-  
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animals, the aged,  
the foolish, the mal-  
crippled in spirit.  
The picture is at  
But who needs  
J. T.

important to a man in search of life and experience, and he has been most interested in documents of reality, the very non-art kind of film which, as a critic, he might otherwise have devastated.

## The Trigger

Sincerity, which he also has found of primary interest lately, is another thing that is important primarily to the creative process, not so much for its moral value *per se*, but because a passionate conviction in the truth and importance of an idea is, often, the trigger that releases the adrenalin which makes an artist function at his highest level, just as it provides a mother-cat with abnormal power, cunning, and dexterity when she must defend her litter.

To Mekas the creator in search of the wells and sources of creative power and incandescent energies in himself, sincerity became so obsessive that he temporarily forgot the thousand incompetent, amateurish efforts which are also sincere but which, as a film critic, he would have been the first to reject. Sincerity is not at all a definitive criteria for the finished product. A scream of pain is not a song, and no amount of sincerity can make a cat into a lion or a mouse into an elephant.

## Also an Anesthetic

The adrenalin of creative intent and urgency not only activates our faculties to their keenest pitch; it also conveniently anesthetizes large areas of our sensibilities so that we are less affected by the obstacles which might deter us from our purpose. We actually do not feel the pain which would rob us of the necessary courage or the fatigue that would diminish our determination and tempt us into compromise. Such insensibility is essential to an artist undertaking something new and difficult, but it is hardly appropriate to a critic.

I do not believe that it is pos-

## Is It Yours?

An untitled original movie script of some 15 to 20 minutes' running length was found over the week-end in the Steerhead Restaurant, Seventh Avenue South. The owner may effect its return by calling Maya Deren at WA 4-0780.

sible to function as a critic and as a creator at the same time. Criticism requires an objective receptivity, an awareness of and sensitivity to another man's statement to a degree which is virtually a form of passivity. Creativity, on the other hand, begins with the prejudice of a particular commitment and must be aggressive enough to realize that com-

Continued on page 11

To Mekas the creator in search of the wells and sources of creative power and incandescent energies in himself, sincerity became so obsessive that he temporarily forgot the thousand incompetent, amateurish efforts which are also sincere but which, as a film critic, he would have been the first to reject. Sincerity is not at all a definitive criteria for the finished product. A scream of pain is not a song, and no amount of sincerity can make a cat into a lion or a mouse into an elephant.

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I do not believe that it is pos-

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• Greta Thyssen

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**WHO WAS THAT LADY?**  
• Tony Curtis  
• Dean Martin  
• Janet Leigh  
"Gunman from Laredo"

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WATKINS 9-8038

Thursday July 14  
**"DEMONIAC"**  
Francois Perier - Michelene Presle  
"THE BEGGAR'S OPERA"  
Laurence Olivier

Fri. - Sat. July 15, 16  
**"TOSCA"**  
"THE LAW IS THE LAW"  
Fernandel

Sun., Mon., Tues. July 17, 18, 19  
**"WARLOCK"**  
Richard Widmark - Henry Fonda  
Humphrey Bogart - Audrey Hepburn

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Tony Curtis **Reynolds** Debbie  
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## at the movies

### ACADEMY OF MUSIC (GR 3-2277)

**HERCULES UNCHAINED** and **TERROR IS A MAN** (Thurs-Tue)  
"HERCULES" (Steve Reeves and various other dubbed unGreeks). THURS: 12.30, 3.40, 7.10.15. FRI, SAT: 1, 4.20, 7.45, 11.10. SUN: 12.10, 3.30, 6.50, 10.15. MON, TUE: Same as Thurs. "TERROR" (Francis Lederer alone in a lab). THURS: 11, 2.10, 5.25, 8.40. FRI, SAT: 11.30, 2.50, 6.10, 9.35. SUN: 1.55, 5.15, 8.40. MON, TUE: Same as Thurs.

**WHO WAS THAT LADY?** and **GUNMAN FROM LAREDO** (Wed)

"LADY" (Tony Curtis, Dean Martin, Janet Leigh): 12, 3.25, 6.45, 10.05. "GUNMAN": 11, 2.15, 5.30, 8.50.

### ART (GR 3-7014)

**THE MOUSE THAT ROARED**, 1959 (all week)

Peter Sellers, in three several roles, goes to war on the U. S.—and wins. THURS: 1.10, 3, 4.50, 6.40, 8.35, 10.30. FRI, SAT: 1, 2.40, 4.25, 6.05, 7.55, 9.45, 11.30. SUN-WED: Same as Thurs.

### BLEECKER STREET CINEMA (OR 4-3210)

**ORDET**, 1958 (Thurs-Sat)  
Carl Dreyer's latest, a study of birth, death, and religious fervor. THURS, FRI: 5.05, 7.25, 9.45. SAT: 12.25, 2.45, 5.05, 7.25, 9.45. Also on the bill: "OVERTURE."

**THE LAST TEN DAYS** and **CITY OF GOLD**

"LAST TEN DAYS" (the end of Hitler, script by Remarque, direction by Pabst). SUN: 12.40, 3, 5.20, 7.40, 10. MON-WED: 5.20, 7.40, 10. "CITY OF GOLD" (Dawson City, Alaska), SUN: 12.20, 2.40, 5, 7.20, 9.40. MON-WED: 5, 7.20, 9.40.

### EIGHTH STREET (GR 7-7874)

AND QUIET FLOWS THE DON (all week)

Russia just before the Revolution. THURS: 1, 2.45, 4.30, 6.25, 8.15, 10.10. FRI, SAT: 1, 3, 5, 7, 9, 11. SUN-WED: Same as Thurs.

### FIFTH AVENUE CINEMA (WA 4-8339)

**DREAMS** (all week)

Eva Dahlbeck, Harriet Anderson, Gunnar Bjornstrand in an enjoyable Bergman study of several sick passions. THURS: 1, 2.45, 4.30, 6.20, 8.10, 10. FRI, SAT: 1.25, 3.15, 5.15, 7.10, 9.10, 11.10. SUN-WED: Same as Thurs.

### GRAMERCY (GR 5-1660)

**BLACK ORPHEUS**, 1959 (all week)

Orpheus and Eurydice set among the Negroes of Brazil. THURS: 12.35, 2.55, 5.15, 7.35, 10. FRI, SAT: 12, 2.10, 4.20, 6.35, 8.50, 11.05. SUN-WED: Same as Thurs.

**THE MAGICIAN**, 1959, and **BROTH OF A BOY**, 1959 (Wed)

"MAGICIAN" (faith vs. reason as investigated by Bergman): 1, 4, 7.05, 10.10. "BROTH" (Barry Fitzgerald): 2.45, 5.50, 8.50.

### LOEW'S SHERIDAN (WA 9-2166)

**THE FUGITIVE KIND** and **CAGE OF EVIL** (Thurs-Tue)

"FUGITIVE KIND" (Brando, Magnani, Stapleton in Sidney Lumet's screening of "Orpheus Descending," by Tennessee Williams). THURS: 12.30, 3.35, 6.45, 9.55. FRI, SAT: 1.35, 4.45, 7.55, 11.05. SUN-TUE: Same as Thurs. "CAGE" (the one rotten apple in that barrel of cops). THURS: 2.20, 5.30, 8.40. FRI, SAT: 12.20, 3.30, 6.40, 9.50. SUN-TUE: Same as Thurs.

**THE BELLBOY** and **TARZAN THE MAGNIFICENT** (Wed)

"BELLBOY" (Jerry Lewis): 1.40, 4.35, 7.25, 10.20. "TARZAN" (Gordon Scott): 12.10, 2.55, 5.45, 8.30, 11.25.

### MURRAY HILL (MU 5-7652)

**THE BATTLE OF THE SEXES** (Thurs)

Peter Sellers, Robert Morley in a Briticized "Catbird Seat": 12.30, 2.40, 4.50, 6.30, 8.20, 10.

**FROM THE TERRACE** (Fri-Wed)

Paul Newman, Joanne Woodward in John O'Hara country. FRI, SAT: 10.30, 1, 3.25, 5.55, 8.20, 10.50. SUN: 12, 2.25, 4.55, 7.30, 10.05. MON-WED: 11.20, 2.10, 5, 7.35, 10.05.

### WAVERLY (WA 9-8038)

**DEMONIAQUE**, 1958, and **THE BEGGAR'S OPERA**, 1953 (Thurs)

"DEMONIAQUE" (Micheline Presle): 12.40, 3.55, 7.05, 10.20. "BEGGAR'S OPERA" (Olivier): 2.20, 5.30, 8.45.

**TOSCA**, 1958, and **THE LAW IS THE LAW**, 1957 (Fri, Sat)

"TOSCA" (Puccini): 12.35, 4.05, 7.35, 11.10. "LAW" (Fernandel): 2.30, 6, 9.30.

**WARLOCK**, 1957, and **SABRINA**, 1959 (Sun-Tue)

"WARLOCK" (Widmark, Fonda, Quinn): 2.15, 6.05, 10. "SABRINA" (Bogart, Holden, Audrey Hepburn): 12.20, 4.15, 8.05.

**PLEASE DON'T EAT THE DAISIES** and **SIMON AND LAURA**

"DAISIES" (Day, Niven): 12, 3.20, 6.40, 10.05. "SIMON AND LAURA" (Peter Finch, Kay Kendall): 1.50, 5.10, 8.30.

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SUN. at 8 P. M. \$2.50 and \$2.00  
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"The Picture Everyone Is Talking  
About And The One You Must See!"  
—Winsten, Post  
**Hiroshima...**  
**Mon Amour**

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At: 12, 1:40, 3:20, 5, 8:40, 8:30, 10:15

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plus

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a version by Ezra Pound

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PRICES: Tues., Wed., Thurs. at 8:30: \$1.75, 2.75, 3.75; Fri. at 8:30: Sat. at 7 & 10:30: \$2.20, 3.20, 4.20. Wed. & Sun. Mats. \$2.00, 2.50. Phone reservations accepted.

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### THEATRE: SHUBERT ALLEY

Friday and Saturday midnight at the Shubert Alley, a coffee house at 71 East 4th Street, coffee cups are refilled, the door is temporarily locked, the single electric light is turned toward a small platform, and theatre happens. The expected art stools are replaced by ordinary chairs. There is no visual illusion. Nothing is attempted beyond the limit of actors' voices speaking authors' words, and a great deal is achieved.

Last Saturday I saw "I Rise in Flame, Cried the Phoenix," Tennessee Williams' impassioned sketch of the death of D. H. Lawrence; "Talk to Me Like the Rain," Williams' virtuoso experiment in mood through monologue; and an abridgement of "Look Back in Anger." The plays vary every week-end, but the cast

strikingly headed by Harvey Jason — and the unforbiddingly serious atmosphere remain the same. This is theatre for joy, not theatre for publicity or career. I recommend a visit.

—Michael Smith

### THEATRE: MAYA

A revival of the play by Simon Gantillion, as presented through Friday by the Graduate Group of the Neighborhood Playhouse, at the Playhouse, 340 East 54th Street. Directed by Ernest A. Losso.

"Maya," closed by the police on Broadway in 1928 and by the public off-Broadway in 1955, is an inauspicious first play for a summer theatre. The subject matter and treatment—sex and episodic—are in obvious ways reminiscent of "La Ronde," but "Maya" is devoid of both charm and insight. Its central character can do nothing but sympathize and sleep with her paying guests, and her co-workers have plenty of heart but no brain.

Director Ernest Losso is obviously talented in every area but choosing a play; I suspect that the good-hearted-whore approach was directed by the youth of his cast rather than by his own predilections. Mary Alice Bayh is fascinating if a little frantic in the lead, and Mowbray Clarke, Eunice Pollis, Serena Stewart, and Anthony Ponzini turn in fine, spirited characterizations.

M. S.

### movie

### journal

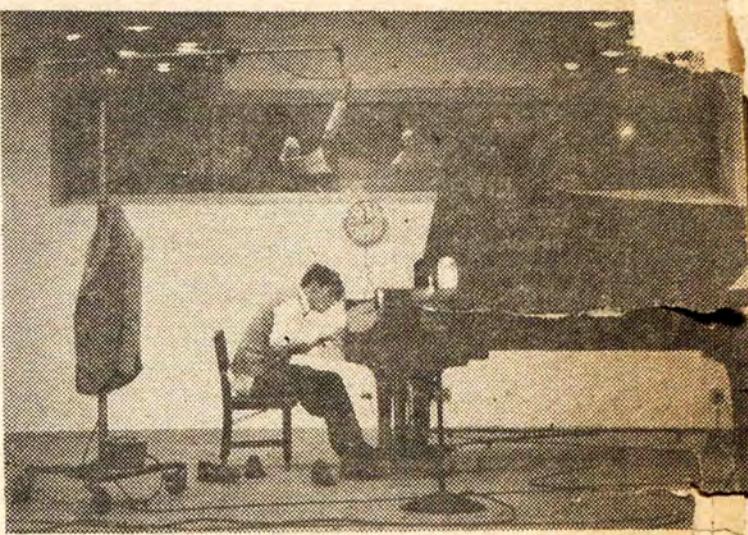
Continued from page 10  
mitment as a reality. The passivity of a receptive critic becomes, in a creative context, a vacuity and even a paralysis; while the urgent needs and aggressive commitment of the creative attitude results in violent distortions of critical perceptions. I would rather that the critical faculties suffer from the ascendancy of a creative frame of mind than that creativity ever be paralyzed by a critic's frame of mind. But there is no need for them to come into conflict if they are understood as phases in time.

#### Not Integrity

Actually, a man who has a single, true self is not the very model of integrity; he is simply a one-dimensional creature, which is one step worse than being a square. The limited specialization of being only one thing—"Be yourself!"—usually means "Be your same old self!"—is neither honesty nor integrity; it is the refuge of those who fear that they consist only of a single surface and that this surface constitutes their identity. Just as a single diamond may have various facets which we perceive in succession, so a man may, and should, have many aspects and truths; and integrity, then, consists in his responding to the requirement of each phase of his life with the aspect which most accurately relates to it.

Creativity itself has several phases. It is silly to argue as to whether it is free or disciplined, committed or dispassionate, etc. It should contain all of these at different times.

Next column: something of the order in which the phases occur.



GLENN GOULD recording for Columbia, as photographed in magazine by GORDON PARKS—a work now on exhibit at the Limelight Gallery, 91 Seventh Avenue South, August 7.

### The Coffee Houses Apologize

The Fire Department this week won what may well be the last round in the battle of the coffee houses. The coffee-house crew apologized to Fire Commissioner Cavanaugh for all the mean things they had said about him.

#### Fracas Last June

The fracas started in early June when Cavanaugh closed both the Cafe Bizarre and the Gaslight for violations. Indignant beats who work in or frequent these places staged vociferous demonstrations against him and his fire laddies.

They even brought law against the city.

The squawks were to r. The Bizarre reopened with capacity, the Gaslight re-snuffed out.

On Monday, Maxwell T. representing the coffee houses apologized to them to t. The commissioner, blaming exhib for the attacks. He promise cooperation with the Fire D. ment, promised to withdraw law suits, and pledged morous behavior from now on.

### night life

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The Actors Company  
(from Theatre East) in  
**"Going to the Dogs"**  
Directed by TULLIO CAZZONE  
Sandra MacDonald - Jay Bonnell  
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Live Performances  
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## BUFFET AT WORK

by Suzanne Kiplinger

A short film currently showing at the Fifth Avenue Cinema is about Bernard Buffet, and I found watching the artist at work so satisfying that there were several places when it was all I could do not to applaud him. Nothing M. Buffet does is surprising; the original drawing and the painting which follows are done exactly as you would surmise from looking

at the finished work — briskly, surely, soundly, with the minimum of self-doubt evident in either painter or product.

Many nearly complete things take place on any given canvas, and it's up to the artist to choose at what point he will call the work complete and make a full stop. Buffet's first sketch was, to the final painting, what a perfect little flute solo is to a full orchestration. And there were several intermediate stages which could have stood alone quite well. Buffet chose to rub out his first sketch, in which he had exercised his crystalline clarity of line, and which evidently had functioned for him as a tactile feeling-out of his subject matter, and then went for a heavier, grosser sounding of the big forms.

## High Speed

The film was, of course, edited to show the painting at various stages, but I feel quite confident that we didn't miss much — the way Buffet paints, it couldn't have taken more than an afternoon.

It is just that sort of ease and facility and speed that is causing the kind of counter-reaction against Buffet which has recently been evident; he paints and draws so well, so fast, and is so attractive and uncluttered-looking himself, that it stands to reason he's a hack. A talented hack, but a hack. "The best thing he does is sign his name," says a friend of mine who is herself a fine painter. No, no, and again, no. M. Buffet

has all the stigmata of the successful hack, but he is not one. He uses a heavy black line for emphasis, and paints sweet, clear color. He's young, good looking, and drives expensive cars. All this undoubtedly should add up to a slick painter; the fact remains, it doesn't—not in this case.

Let's take the work itself; that very suspicious line, for instance — surely a clear mark of commercialism. Ordinarily, yes, line like that is used to give superficial impact to a painting which is basically weak. It's an artistic juggling of accounts. Buffet's paintings are solid, however — the line is there because it's a natural and integral part of his way of working at this time. The forms underneath don't need that line to buoy them up, it's there because he handles line beautifully and surely, and is entitled to use it. It's a tricky thing to use a device in art which has been used often before and used badly, but Buffet brings it off successfully, and the rest of us should be clear-headed enough to see it, and recognize that this is a hack's device used by someone who is not a hack.

## Not Kidding

Buffet is a fine man with color, a fine man with line, and he's not kidding about form when he draws. He knows what he's doing with bulk and mass, and he's annoyingly sure of himself. It's this facility of his which is putting people off him. If he only made it appear more tortuous; but for him, it isn't torture, and we should be grateful for that kind of talent. At the risk of sounding frivolous, I must say that far, far too many paintings around these days look as if they are not only the results of bad training, but of a disturbed digestion. M. Buffet's complexion and his painting both point to a perfect digestion, and if this irritates artists and critics who don't enjoy such excellent health, it's hardly Buffet's fault.

Buffet is indeed, a rare bird — one whose paintings don't look overworked, or as if they had been put through a hopper of unresolved emotional problems. I agree with those who feel that he has had so much success so early that it may conceivably have interfered with the quiet, thoughtful development of his art. What he has done so far is so good, so abundantly beautiful and individual, that it makes me nervous to feel that there is probably a great deal more for him to say.

## Fatuous Commentary

My only complaint about this film — which is ably photographed — is that it might as well have been a silent; there is an overloud, obtrusive musical score, and a spoken commentary which is fatuous beyond belief, filled with the windy mysticism which characterizes so much writing about art. Of all the things which might legitimately have been said about Buffet's work, that script said not one of them — with the possible exception that it rolled out, at the very end, the old chestnut about how an artist's vision of the world affects and changes our own vision of the world we live in. Recently, I was in a car coming down F. D. R. Drive, and there, at the south end of Manhattan, unmistakably there rose Bernard Buffet's New York.

Note: the first paragraph — and first paragraph only — of an article of mine about Salvador Dali, somehow found its way onto the classified page of last week's issue. Readers are asked to forgive this inexplicable phenomenon and have patience until the entire article can be granted the space in which to appear.

Beatnik,  
Stay Home!

Continued from page 7

nous autres who had come up from New York for the jazz. Everywhere we went, they gawked at us. The mere fact that we had left off the buckles and buttons was enough to mark us as queers, etc.

There is no question that they arrived with a latent desire to wreck the show and wreak their undirected vengeance wherever they might. They were hostile to the genuine spectators, they were hostile to the musicians, and if nobody else was around, they were hostile to one another. Somehow it was all summed up for me when one young lush suddenly accused David of trying to swipe his girl at the very instant the several of us were standing side by side in the men's room.

## It Was Over

Finally, the riots started, when the flying beer cans became too heavy for even the tourist-hungry organizers to stand. At that point, for all intents and purposes, the Festival was over, even though the concerts at Freebody Park dragged on until the next afternoon. The rival group, Mingus and Co., managed to stick it out, and people who stayed to the bitter end say that the lads were really swinging after things quieted down.

The blame for the fiasco goes primarily on the college crowd, but the town and the Festival organizers are not quite so lily white as they would pretend. True, the town finally sent in the cops, which, for once, was all to the good — but infinitely too late. Spectators at the Folk Festival the week before had been warned by certain friendly townspeople to stay away the next week-end because of the smell of trouble in the wind. One can only speculate, of course, but my guess is that the promotion boys were too entranced at the prospect of making a killing to take a chance on scaring anyone off by adequately preparing for trouble. The mayor of Newport was quoted in a Boston paper as bemoaning the closing of the Festival — his desire to keep it going had been voted down in a town-council meeting — for fear of driving away all the tourists.

## Look at the Addresses

One further note: it goes without saying that when the local papers picked it up, they blamed the whole thing on "marauding beatniks, pseudo-beatniks," and the like. Take a look at the list of names of nearly all of those who were arrested: Nassau County, Scarsdale, Fairfield, Greenwich. How many beats do you know from Scarsdale?

And if the whole affair weren't ludicrous enough, it ended, for us at least, on the acme of absurdity. As we headed out on Sunday, a car of college kids drove by and in utter seriousness they asked us if they might take our pictures for their scrapbooks. David combed his beard, Julie took out her recorder, Brenda let down her hair, I snarled, and one of the kiddies snapped away with his new Brownie. Look for us in Life Magazine, under "Speaking of Pictures," some time within the next few weeks.

## GIUFFRE IN THE GARDEN

The Jimmy Giuffre Quartet is featured in the fifth "Jazz In the Garden" concert series at the Museum of Modern Art, tonight, Thursday, July 14, at 8:30 p.m.

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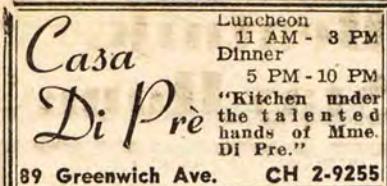
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by  
Rosetta Reitz

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The biggest and best brioches come from the Lafayette Bakery, Seventh Avenue South, and are still only a dime.

Shad Roe

If you're crazy about shad roe and feel terrible when the season is over, you can get a passable substitute in a can at the Co-op on Sixth Avenue. It is packed in France, the name is Roland, \$1.35 for 8 oz., they're smaller and lighter. The Co-op also has Dijon mustard made with white wine, a 5-oz. jar for 29 cents.

Chervil, my favorite herb, first cousin to parsley, is always kept in stock at the Tri-Rite on Sixth Avenue near 4th Street.

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I rarely recommend store-bought prepared food; however, as an exception there is some squid and conch prepared in tomato sauce which is nice. They are frozen by Ned's Sea Brand, and are about 70 cents for a 15-oz. container. The squid is also called calamar on the label and the conch is called scungilli. You can find them at the Pioneer on the east corner of Sixth Avenue and Bleecker Street. They also carry a fine imported wine vin-

egar made from Chianti for only 40 cents.

With so much lamb available, you can have a festive dinner party with Crown Roast with the frills on the chops. The trick with this is to get the butcher to do a careful job of separating the ribs at the backbone, so that when he turns the loin it not only stands square but, when it reaches the table, the server's difficult ask is already done. The job requires an experienced hand, for it can end up with the stuffing popping out all over and the carver frantically trying to cut through bones. Although I consider the Waverly Meat Market, 8th Street between Fifth and Sixth Avenues, on the high side, I recommend them for turning a great crown.

### letters

Continued from page 4  
enough so that the person who kills a bigot might even get away with it.

—George Manupelli  
Central Michigan University  
Mount Pleasant, Michigan

### A Flaw in the Armor

Dear Sir:

On your editorial page of June 8, you ran a letter by Richard Evans in which he took an example of commercialization of the beats and equated from it the decline and fall of the Beat Empire. I submit that this is hogwash.

Was the fellow serious? I am inclined to think Mr. Evans was writing with a smile, but let's assume he wasn't. The example used was that of a "Beatnik Kit," complete with a beret, sunglasses, and a beard. Then the writer mentioned the popularization of the film, "The Subterraneans." He concluded that "the beat movement has become a commercial vehicle" and that "once anything has been smothered in the embrace of popularity, it can never again pretend to genuine significance."

### Symbol of Probing

But, to the contrary, I believe the significance of the beat movement is compounded and given genuine validity by successful commercialization. I see a beat's beret, sandals, and beard as not only a scoffing of modern conformity, but also as a symbol of deep probing within the imaginative mind in search of answers not readily available in today's external surroundings. This would seem to indicate a need within the beat for a return to "flights of fantasy" which are most commonly manifested in childhood but which never quite disappear in adulthood.

To the general public, a beat's attire and a movie about him are representative of an anti-social movement, and thus threaten its very system of existence. The public feels it must protect itself from the beat, and yet shows a positive reaction toward his symbols—puts down hard cash to experience them. This indicates a flaw in society's armor, a weakness which does not show signs of lessening—that of the fantastical element within man's mind.

Nor does another flaw in society show signs of lessening. When the public increasingly consumes

beat trinkets, "thriller" movies on television, and the mass of drugs store paperbacks, obviously the lack of satisfaction in abstracted day-to-day life is on the rise. And this can lead only to more and more disaffiliation by those individualistic enough to make the leap. Hence, not a decline in the Beat Empire, but a growth.

### They Add Up

In another vein but with the same conclusion, Mr. Evans writes of the beats as selling out for money. Beside using the basic hunger drive as an excuse for requiring cash, the beat can vindicate himself on this point by simply pointing to the high cost of imaginative living. Artist's materials, records, dope—those trips into the imagination add up. And even in the least significant aspect, that of milking the squares, the beat is justified, if only by the ego satisfaction he gets from it. It's just another way of making it.

Just one thing more now—a question. Mr. Evans, did you buy a "Beatnik Kit"?

—William H. Wingell, Jr.  
Bethlehem, Pa.

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Continued from page 14

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# what's on

## village and vicinity

THURSDAY (July 14):

Play reading, "Women of Trachis," The Living Theatre, 530 Sixth Avenue (14th Street), 5:30 p. m. (25c); Square dance, "American Play Party Night," featuring circle dances, led by Piute Pete and his Country Cousins, Washington Square Park, 8 p. m. (free); Talk, R. W. Tucker, "The Future Politics of Socialized Medicine," sponsored by Socialist Party, Debs Hall, 121 University Place (13th Street), 8:30 p. m. (75c);

FRIDAY (July 15):

Plays, Tennessee Williams' "Talk to Me Like the Rain," also a new one-act play, Gene Frankel Weekend Repertory Theatre, 115 MacDougal Street, 8:40 p. m. (free; for reservations, call SP 7-1190);

SATURDAY (July 16):

Plays, Tennessee Williams' "Talk to Me Like the Rain," see Friday, performances at 8:30 and 10:30 p. m.; Play reading, John Madison Morton's "Box and Cox," Caffe Cino, 31 Cortelia Street, 9:30 p. m. (free);

SUNDAY (July 17):

Play reading, "Box and Cox," see Saturday;

MONDAY (July 18):

Dance festival, New Theatre for Dance, 144 Second Avenue (8th Street), 8 p. m. \$1; for reservations, call AL 4-0472; Play reading, "Box and Cox," see Saturday; Play, Noel Coward's "Hay Fever," Summer Theatre Players of New York University, Loeb Student Center, Washington Square South and West Broadway, 8:30 p. m. (free);

TUESDAY (July 19):

Talk, Alvin Rosenberg, Village Camera Club, 65 Bank Street, 8:30 p. m. (free); Play, Noel Coward's "Hay Fever," see Monday;

WEDNESDAY (July 20):

Chamber concert, NYU Summer Concert Series, works by Handel, Mozart, Howard Brofsky, Philip James, and David Amram, Loeb Student Center, NYU, Washington Square South and West Broadway, 8:30 p. m. (free);

THURSDAY (July 21):

Play reading, "Electra," The Living Theatre, 530 Sixth Avenue, 5:30 p. m. (25c);

Polio inoculations, Village Independent Democrats, 224 West 4th Street, 8 to 9 p. m. (75c);

## around town

THURSDAY (July 14):

Film, "The Man With the Golden Arm" (1955) with Sinatra and Kim Novak, Museum of Modern Art, 11 West 53rd Street, 3 p. m. (museum admission 95c);

Gallery talk, Beatrice Farwell, "Landscape Painting," Metropolitan Museum of Art, 82nd Street and Fifth Avenue, 11 a. m. (free);

Russian film, "The Forty First," also "Kings Go Forth," American Theatre, 3rd Street between Avenues B and C, 11:45 a. m. to 11:45 p. m. (matinees 50c; evenings 75c);

Workshop recital, percussion ensemble, Hubbard Auditorium, Manhattan School of Music, 238 East 105th Street, 3 p. m. (free);

Stadium concert, Thomas Scherman, conductor, scenes from "Il Trovatore," with Eleanor Steber, Nell Rankin, Kurt Baum, Robert Merrill, and Lawrence Davidson, Lewisohn Stadium, 137th Street and Amsterdam Avenue, 8:30 p. m. (75c up);

Film, "The Passion of Joan of Arc" (1928) with Mile Falconetti, Museum of Modern Art, 11 West 53rd Street, 8 p. m. (museum admission 95c);

Drama, Shakespeare in Central Park, "Henry V" with James Ray, Kathleen Widdoes, Arthur Malet, and Jenny Egan, Belvedere Lake Theatre, Central Park near 81st Street and Central Park West, 8:30 p. m. (free);

Jazz in the Garden, Jimmy Giuffre Quartet, Museum of Modern Art, 11 West 53rd Street, 8:30 p. m. (museum admission 95c);

FRIDAY (July 15):

Film, "The Man With the Golden Arm," see Thursday; Russian film, "The Forty First," see Thursday;

Drama, "Henry V," Shakespeare in Central Park, see Thursday;

Art lecture, Barbara Rex, "Sculpture from the Museum Collection," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Square dancing, Riverside Park and 105th Street, 8:30 p. m. (free);

Theatre workshop demonstration, Molire's "The Imaginary Invalid," A. R. T. Workshop, 498 Third Av-

enue, 8:40 p. m. (free; for reservations, call OR 9-7594);

Play reading, about D. H. Lawrence, Schubert Alley Coffee House, 71 East 4th Street, midnight (50 minimum);

SATURDAY (June 16):

Film, "The Man With the Golden Arm," see Thursday;

Art lecture, Barbara Rex, "The Art of Matisse," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Stadium concert, "Folk Music Festival," Robert de Cormier, conductor, The Belafonte Singers, Lewisohn Stadium, 137th Street and Amsterdam Avenue, 8:30 p. m. (75c up);

Drama, "Henry V," Shakespeare in Central Park, see Thursday;

Theatre workshop demonstration, Molire's "The Imaginary Invalid," see Friday;

SUNDAY (June 17):

Documentary films, National Film Board of Canada (1941-1945), "Churchill's 'V for Victory,'" "Thirteen Platton," "En Passant," "The Gates of Italy," "Listen to the Prairies," Museum of Modern Art, 11 West 53rd Street, 3 and 5:30 p. m. (museum admission 95c);

Art lecture, Barbara Rex, "A Picasso Masterpiece: Guernica," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

MONDAY (July 18):

Documentary films, National Film Board of Canada, see Sunday;

Film, Dreyer's "The Passion of Joan of Arc" (1929), also "Images Medieval" and "The Rose and the Mignonette," sponsored by New Yorker Theatre, 88th Street and Broadway, 7 and 9:30 p. m. \$1.25);

Community sing, Robert Abramson, conductor, Brahms' Requiem, Gershwin Hall, Brooklyn College, 8:30 p. m. (50c);

TUESDAY (July 19):

Documentary films, National Film Board of Canada, see Sunday;

Open-air concert, "Evenings by the River" series, Howard Shanes, conductor, works by Mozart, Sibelius, Glazh, Gershwin, etc., East River Amphitheatre, F. D. R. Drive just south of Grand Street, 8:30 p. m. (free);

Stadium concert, Alfredo Antonini, conductor; Benny Goodman, soloist, jazz compositions, and works by Creston and Mozart, Lewisohn Stadium, 137th Street and Amsterdam Avenue, 8:30 p. m. (75c up);

WEDNESDAY (July 20):

Documentary films, National Film Board of Canada, see Sunday;

Opera concert, Puccini's "Gianni Schicchi" and Leoncavallo's "Pagliacci," Whitman Auditorium, Brooklyn College, Avenue H near Nostrand Avenue, 8:30 p. m. (\$1.50-\$2.50; for reservations, call UL 9-1180);

Discussion-presentation, "The Oedipus Legend," staged by Brooklyn Heights Players, First Unitarian Church, Pierrepont Street and Monroe Place, Brooklyn Heights, 8 p. m. (free);

Lecture, Arturo Parilla, "The Literature of Puerto Rico," sponsored by Walter Farrell Guild, Park Lane Hotel, Tapestry Room, 299 Park Avenue, 8 p. m. (contribution);

Stadium concert, "Spanish-American Night," Alfredo Antonini, conductor; Renato Premezi, pianist, Lewisohn Stadium, 137th Street and Amsterdam Avenue, 8:30 p. m. (75c up);

THURSDAY (July 21):

Play reading, "Electra," The Living Theatre, 530 Sixth Avenue, 5:30 p. m. (25c);

Polio inoculations, Village Independent Democrats, 224 West 4th Street, 8 to 9 p. m. (75c);

FRIDAY (July 22):

Film, "The Forty First," also "Kings Go Forth," American Theatre, 3rd Street between Avenues B and C, 11:45 a. m. to 11:45 p. m. (matinees 50c; evenings 75c);

Workshop recital, percussion ensemble, Hubbard Auditorium, Manhattan School of Music, 238 East 105th Street, 3 p. m. (free);

Stadium concert, Thomas Scherman, conductor, scenes from "Il Trovatore," with Eleanor Steber, Nell Rankin, Kurt Baum, Robert Merrill, and Lawrence Davidson, Lewisohn Stadium, 137th Street and Amsterdam Avenue, 8:30 p. m. (75c up);

Film, "The Passion of Joan of Arc" (1928) with Mile Falconetti, Museum of Modern Art, 11 West 53rd Street, 8 p. m. (museum admission 95c);

Drama, Shakespeare in Central Park, "Henry V" with James Ray, Kathleen Widdoes, Arthur Malet, and Jenny Egan, Belvedere Lake Theatre, Central Park near 81st Street and Central Park West, 8:30 p. m. (free);

Jazz in the Garden, Jimmy Giuffre Quartet, Museum of Modern Art, 11 West 53rd Street, 8:30 p. m. (museum admission 95c);

FRIDAY (July 15):

Film, "The Man With the Golden Arm," see Thursday;

Russian film, "The Forty First," see Thursday;

Drama, "Henry V," Shakespeare in Central Park, see Thursday;

Art lecture, Barbara Rex, "Sculpture from the Museum Collection," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Stadium concert, "Traditional Japanese festival," Riverside Mall, Riverside Park, 103rd Street and Riverside Drive, 8:30 p. m. (free);

Theatre workshop demonstration, Molire's "The Imaginary Invalid," A. R. T. Workshop, 498 Third Av-

enue, 8:40 p. m. (free; for reservations, call OR 9-7594);

SATURDAY (July 23):

Documentary films, National Film Board of Canada, see Sunday;

Art lecture, Barbara Rex, "New Spanish Painting and Sculpture," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Square dance, Riverside Park, 105th Street and Riverside Drive, 8:30 p. m. (free);

Theatre workshop demonstration, Molire's "The Imaginary Invalid," A. R. T. Workshop, 498 Third Avenue, 8:40 p. m. (free; for reservations, call OR 9-7594);

FRIDAY (July 22):

Documentary films, National Film Board of Canada, see Sunday;

Art lecture, Barbara Rex, "The Fantasy Factor in 20th Century Painting," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Square dance, Riverside Park, 105th Street and Riverside Drive, 8:30 p. m. (free);

Theatre workshop demonstration, Molire's "The Imaginary Invalid," A. R. T. Workshop, 498 Third Avenue, 8:40 p. m. (free; for reservations, call OR 9-7594);

SATURDAY (July 23):

Documentary films, National Film Board of Canada, see Sunday;

Art lecture, Barbara Rex, "New Spanish Painting and Sculpture," Museum of Modern Art, 11 West 53rd Street, 3:30 p. m. (museum admission 95c);

Bon dance, traditional Japanese festival, Riverside Mall, Riverside Park, 103rd Street and Riverside Drive, 8:30 p. m. (free);

Stadium concert, "Gilbert and Sullivan

## Task Force Summer Festival

The U. S. Navy's "Task Force Summer Festival" will salute New York's 7th annual Summer Festival season by holding an "open house" during a six-day visit to the city. Visitors will be welcomed aboard an aircraft carrier, a submarine, and six destroyers that will be berthed at Piers 84 and 86, Hudson River, from July 22-28.

People who live in tight quarters may pick up some ideas from the Navy's submarine Sennet. The craft is furnished with a variety of gadgets and furniture that folds up, collapses, slides-away, or otherwise gets the most out of every inch of space for compact underwater living.

Brooklyn Children's Museum, see Thursday, July 14;

TUESDAY (July 19):

Metropolitan Museum of Art, Junior Museum, Gallery talk: "The Oriental Warrior," 11 a. m. Film: "The Sword and the Flute," 1:30 p. m. (all free);

Brooklyn Children's Museum, see Thursday, July 14;

"The Puppet Carnival," see Thursday, July 14;

WEDNESDAY (July 20):

Story-telling, Washington Square Park, near West 4th Street, sponsored by New York Public Library, 4 p. m. (free);

Metropolitan Museum of Art, Junior Museum, Gallery talk: "American Paintings and Sculpture," 11 a. m. Films: "Dong Kingman" and "Jackson Pollock," (all free);

Brooklyn Children's Museum, see Thursday, July 14;

"The Puppet Carnival," see Thursday, July 14;

THURSDAY (July 21):

Metropolitan Museum of Art, Junior Museum, Gallery talk: "Roman Times," 11 a. m. Films: "Ancient Rome" and "Pompeii and Vesuvius," (all free);

Brooklyn Children's Museum, see Thursday, July 14;

"The Puppet Carnival," see Wednesday, July 20;

"The Puppet Carnival," see Thursday, July 14;

FRIDAY (July 22):

Story-telling, garden of the New York Historical Society, 77th Street and Central Park West, 10:30 a. m. (free);

Brooklyn Children's Museum, Junior Museum, Gallery talk: "Egyptian Mummies," 11 a. m. Film: "Diggings into the Past," 1:30 p. m. (all free);

"The Puppet Carnival," see Thursday, July 14;

SATURDAY (July 23):

Story-telling, Hans Christian Anderson Memorial, Central Park near 74th Street and Fifth Avenue, 11 a. m. (free);

"The Puppet Carnival," see Thursday, July 14;

FRIDAY (July 24):

Story-telling, garden of the New York Historical Society, 77th Street and Central Park West, 10:30 a. m. (free);

Brooklyn Children's Museum, Junior Museum, Gallery talk: "Egyptian Mummies," 11 a. m. Film: "Diggings into the Past," 1:30 p. m. (all free);

"The Puppet Carnival," see Thursday, July 14;

SATURDAY (July 25):&lt;/